

New Forms of French Modernity

September 12—
October 27, 2018

DEMISCH DANANT



NEW FORMS IN FRENCH MODERNITY
SEPTEMBER 12 – OCTOBER 27, 2018

For the start our Fall programming, we are excited to present *New Forms in French Modernity*, featuring the influential work of Jacques Dumond and Joseph-André Motte from the 1950s and early 1960s and their exploration of new materials in post-war society.

The continuance of modernity in France after World War II was promoted by a generation of designers through minimalist style and the proposal of a new lifestyle after the Reconstruction; ornament was rejected in order to support the most simple and efficient concepts in furniture. The Formes Utiles association, a direct descendent of Union des Artistes Modernes (UAM) and created by Jacques Dumond and André Hermant in 1947, had their first presentation at the Union Centrale des arts décoratifs in Pavillon de Marson in 1949-50. The next year, Formes Utiles becomes a permanent section in Salon des arts Ménagers (SAM) and continues to address the role of functionalism of design in the 1950s with themed exhibitions.

Jacques Dumond, as one of leaders of this post war movement and, along with Louis Sognot, René Gabriel, and Marcel Gascoïn, served as a mentor to the next generation of designers who were exploring new materials like glass, rattan and Formica and technologies after the Reconstruction. He helped to promote the furniture design industry through the material concours where designers were competing to create new models with these new materials and techniques in forums like the Salon des artistes décoratifs (SAD) and SAM. Joseph-André Motte, a key figure of his generation, continued these principles and also experimented widely with overlooked materials, including rattan. Motte once explained, “material is in charge, then imagination.”

This wave of young designers including Joseph-André Motte, René-Jean Caillette, Pierre Gauriche, Antoine Philippon and Jacqueline Lecoq, and Janine Abraham and Dirk Jan Rol, created some of the most elegant and functional models of that era. Through this exhibition, connections and influences between the key figures of French Modern Design and the younger generation that followed are revealed through the presentation.

Joseph-André Motte had relationships with all of the four mentors. He was a student of Sognot and Gabriel at Ecole des Arts appliqués à l'industrie (Duperré) and worked in Gascoïn's office, ARHEC, as many of these designers did. Motte had a professional relationship with Dumond thru SAD, and had many exchanges with him throughout his career.

Motte represents the intersection of beauty and functionality in the face of an industrial society. He used overlooked materials to contribute to cost-effective production and strove to humanize the spaces he worked on. The designer started working with rattan as early as 1949, resulting in some of his most iconic chairs: the *Tripod* (1949), *Catherine* (1952) and *Sabre* (1954).

Philippon and Lecoq, starting their career in Gascoïn's office as well, designed with an almost puritanical sense of functionalism but always with a human, accessible quality achieved through the elegant handling of volume and lines, as well as a polychrome color scheme. **Abraham and Rol**, working in Jacques Dumond's office early on, had a more decorative flair, combining a tradition of craftsmanship with a decidedly contemporary approach—a blending of absolute precision with an almost quirky fantasy. In this, Abraham and Rol embody the best of the modernist spirit.

New Forms in French Modernity is the latest in an ongoing series of exhibitions curated by Demisch Danant to explore innovation and influences in French post-war design of the 1950s through 1970s.



Joseph-André Motte

Rattan Desk, c. 1954

Rattan, painted wood

29.13 H x 37.8 x 22.05 inches

74 H x 96 x 56 cm

Edition Rougier



top left

Joseph-André Motte

Sabre Chair, 1954

Rattan, foam, fabric

27.17 H x 25.2 x 29.13 inches

69 H x 64 x 74 cm

Seat height: 13 inches (33 cm)

bottom left

Jacques Dumond

Daybed, c. 1960

Cherry wood, foam, fabric

12.6 H x 74.8 x 31.89 inches

32 H x 190 x 81 cm

Base: 7.09 H x 74.8 x 31.89 inches

(18 H x 190 x 81 cm)

Mattress: 5.9 H x 73.23 x 30.7 inches

(15 H x 186 x 78 cm)

bottom right

Jacques Dumond

Low Table, c. 1966

Cherry wood, original glass top

7.87 H x 31.5 x 31.5 inches

20 H x 80 x 80 cm



top right

Jacques Dumond

Two-Seater Sofa, 1956

Painted metal, wood structure,
foam, fabric

29.92 H x 58.27 x 35.43 inches

76 H x 148 x 90 cm

Seat height: 15 inches (38 cm)

bottom left

Louis Sognot

Low Table, 1950

Rattan, glass

19.09 H x 47.24 x 18.9 inches

48.5 H x 120 x 48 cm

bottom right

Jacques Dumond

Console, c. 1960

Tempered glass, chromed steel

28.74 H x 26.38 x 15.75 inches

73 H x 67 x 40 cm

Unique work





Joseph-André Motte

Credenza, 1958

Ash, lacquered metal

32.28 H x 100.39 x 21.65 inches

82 H x 255 x 55 cm

Edition Charron



René-Jean Caillette

Pair of A340 Armchairs, 1956

Oak, tubular metal, foam, fabric

37.01 H x 29.53 x 31.5 inches

94 H x 75 x 80 cm

Seat height: 17.25 inches
(43.8 cm)

Edition Airborne



René-Jean Caillette

730 Sofa, 1956

Upholstered wood structure, foam, fabric,
painted metal base

35.43 H x 84.65 x 34.25 inches

90 H x 215 x 87 cm

Seat height: 16 inches (41 cm)

Edition Steiner



André Monpoix

Low Table, 1955

Ash, Formica, black painted metal legs

14.96 H x 47.24 x 25.59 inches

38 H x 120 x 65 cm

Edition Meuble TV



Joseph-André Motte

Bed, 1960

Chrome legs, wood, foam, fabric

22.44 H x 81.89 x 69.29 inches

57 H x 208 x 176 cm

Mattress: 17 H x 58 x 75.5 inches

(43.18 H x 147.32 x 191.77 cm)

Edition Charron



René-Jean Caillette

Dining Table, 1958

Palissander, chrome base

28.74 H x 41.34 D inches

73 H x 105 D cm

With 2 extensions:

28.74 H x 80.5 x 41.34 inches

(73 H x 204.5 x 105 cm)



René-Jean Caillette
B1 Floor Lamp, 1956
Brass frame, wood base, shade
44.88 H x 9.45 D inches
114 H x 24 D cm
Edition Disderot



Joseph-André Motte
Three Chairs, Model 771, 1958
Metal frame, foam, fabric
36.61 H x 21.5 x 20 inches
93 H x 54.6 x 50.8 cm
Seat height: 17.5 inches (44.5 cm)
Edition Steiner



Antoine Philippon & Jacqueline Lecoq

Cabinet, c. 1957

Rio palissander, glass, steel

66.73 H x 47.24 x 17.72 inches

169.5 H x 120 x 45 cm

Edition Degorres



Antoine Philippon & Jacqueline Lecoq

Secretary Cabinet, c. 1957

Rio palissander, glass, steel

66.73 H x 47.24 x 17.72 inches

169.5 H x 120 x 45 cm

Edition Degorres



left

Joseph-André Motte

M1 Plexi Floor Lamp, 1958

Brass, wood, Plexiglas

48 H x 11 D inches

122 H x 28 D cm

Edition Les Huchers-Minvielle

below

Joseph-André Motte

M5 Plexi Lamp, 1958

Brass, Plexiglas

15.51 H x 12.01 D inches

39.4 H x 30.5 D cm

Edition Les Huchers-Minvielle





André Simard

Table Lamp, c. 1964

Aluminum, Plexiglas, teak

12.8 H x 10.24 x 9.84 inches

32.5 H x 26 x 25 cm

Edition Disderot

ABOUT DEMISCH DANANT

Demisch Danant was founded in 2005 by Suzanne Demisch and Stephane Danant. The gallery specializes in twentieth century French design with an emphasis on the late 1950s through the 1970s and represents the work of Maria Pergay, Pierre Paulin, Joseph-André Motte, Pierre Guariche, Michel Boyer, Philippon & Lecoq and René-Jean Caillette. Curated exhibitions on historical work are presented within environments that reference architecture and interiors of the era.

The gallery also features exhibitions concerning the intersection of architecture, design and art, including the work of Sheila Hicks, Felice Varini, Krijn de Koning, and César.

Demisch Danant is dedicated to research and scholarship on French design and has published and authored monographs including *Antoine Philippon and Jacqueline Lecoq*, *Maria Pergay: Complete Works 1957–2010* and *Maria Pergay: Sketch Book*. Current projects include a comprehensive monograph on seminal designer Joseph-André Motte and a new book about the architectural commission works of artist Sheila Hicks.

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